The GREGORIAN REVIEW

CHURCH UNITY SCHOOL
of the
LIBRARY



Gregorian Institute of America
VOLUME I NO. 1 JAN.-FEB., 1954

v.1-2
1954-
55

The GREGORIAN REVIEW

Studies in Sacred Chant and Liturgy

* * * * * * * *

English-language edition of the *Revue Gregorienne*

Official bulletin of the School of Solesmes, the Gregorian Institute of Paris, the Gregorian Institute of America and affiliated centers

* * * * * * * *

DIRECTORS

Dom Joseph Gajard
Choirmaster of Solesmes

Auguste Le Guennant
Director of the Gregorian Institute of Paris

EDITOR, ENGLISH-LANGUAGE EDITION

Joseph Robert Carroll

BUSINESS EDITOR

Clifford A. Bennett

CONSULTING EDITORS

Carroll Thomas Andrews
Rev. Gilbert Chabot, A.A.
Rev. Richard B. Curtin
Dom J. H. Desrocquettes, O.S.B.
Ralph Jusko
John Lee
Rev. Clement McNaspy, S.J.
Frank Crawford Page
Dom Godfrey Diekmann, O.S.B.

The Gregorian Review is published bi-monthly. Subscription rates: $4.50 per year; $8.00 two years; single copies 80c. Canada and foreign countries $5.00 per year.

Published by the Gregorian Institute Press, 2132 Jefferson Ave., Toledo 2, Ohio. Telephone GArfield 0884.

All checks and money orders should be payable to the Gregorian Institute of America.

Copyright 1954 by
GREGORIAN INSTITUTE OF AMERICA
Printed in U.S.A.

337413

CONTENTS

The Expanding Horizon 3
by J. Robert Carroll, Editor, English-language edition

The Jewish Pascha from Moses to Christ 6
by Dom Leon Robert, Monk of Solesmes

The Mass *Laetare* 19
by Dom Joseph Gajard, Choirmaster of Solesmes

The Communion *Jerusalem* 31
by Dom Georges Benoit-Castelli, Monk of Solesmes

Volume I, Number 1 January-February, 1954

THE EXPANDING HORIZON

J. Robert Carroll

Educators in the field of church music have recently enjoyed the most successful year in the modern history of the Gregorian reform. This cannot be attributed entirely to the enlarged programs of teaching which were arranged to commemorate the fiftieth anniversary of the Motu Proprio of November 22, 1903, nor can it be attributed in too great measure to the operation of divine favor. Certainly the role of these elements was more considerable than can be easily measured, but the true cause of the marked upsurge of liturgical awareness during the past year must be acknowledged as stemming from another development.

It is symbolically significant and must be construed as auguring well for the future that the mushroom-like growth of understanding of the importance of liturgical music has coincided with a year of such great historical importance. Yet we must point out that this growth has been steady throughout the last decade and that its roots were alive and struggling for many years before that. The source of the sudden expansion of our horizon must therefore be sought in the gradual progress of the past which has culminated in such gratifying fruition in 1953.

For many years the educational programs in chant in the United States have depended either on visiting lecturers from the European centers of research and pedagogy or on the valiant efforts of American teachers who had pieced together to the extent of available resources a knowledge of the subject. Other English-speaking countries have profited from more advantageous circumstances. The British Isles, through their proximity to European sources, in particular the Benedictine community at Solesmes, have maintained more or less direct contact with the nerve-center of the movement. Canada, thanks to the large French-speaking segment of the population, has been able to carry on direct relationships with teaching centers in France. In recent years it has not been unusual to find New Zealanders attending classes at the Gregorian Institute of Paris, teaching center for Solesmes. Thus it has been that the movement in the United States has developed somewhat tardily in comparison with neighboring counterparts.

In taking steps to relate the Gregorian reform in this country more closely with the principles of Solesmes and the Gregorian Institute of Paris, as well as to consolidate the substantial gains made in the past year, the Gregorian Institute of America has accepted the offer of Solesmes to publish, for the first time in history, an English-language edition of the world-famous bulletin published by Solesmes and the Paris Institute, the *Revue Gregorienne*. Not merely a translation of the original edition, the present publication will include articles designed for American readers and for students and scholars of the English-speaking world. Certain articles from the original edition will be omitted when they are obviously of interest only to French readers. Thus the Institute hopes to provide English-speaking readers with a valuable and authoritative aid to their teaching and study activities.

Readers will be happy to know that the Gregorian Institute has arranged for the publication from time to time of articles translated from early numbers of the French edition. As most church musicians know, most of the important articles dealing with the first years of research and the development of the Solesmes method were printed in those early issues. A selection is being made at the present time to make these writings available to the readers.

It is hoped that a large number of readers will take the opportunity to write to the editors, expressing their ideas about what the English-language edition should include. We feel a deep responsibility to make this special edition of the greatest possible service to musicians and educators who will profit from this living contact with Solesmes and the centers of European activity.

The Gregorian Institute has taken a number of other important steps to guarantee the future of the movement in this country. Among these is the engagement of Dom J. H. Desrocquettes, O.S.B. of the Solesmes community and Quarr Abbey for the summer sessions of 1954. Father Desrocquettes, one of the world's greatest chant authorities, will teach at the one-month national summer session at St. John's Abbey, Collegeville, Minnesota, in July, and will give two one-week Master Class series, one on the east, one on the west coast. The vivid impression of the work of this great teaching monk remains among all those who were privileged to attend his courses at last year's sessions in Hartford, Chicago and Cincinnati. The enrollments at St. John's Abbey are limited by the available space, of course, and those wishing to attend must enroll as soon as possible.

The Institute has met the growing demand for an expanded degree program by affiliating with the famous Université Laval of Quebec. The new degree program is in effect now, and those who are interested in this superbly balanced educational program are asked to write to the *Director of Collegiate Studies,* Gregorian Institute of America, 2132 Jefferson Avenue, Toledo 2, Ohio. A catalog and course description will be sent on request.

To make available for the first time in history the courses and principles taught at the Gregorian Institute of Paris, Solesmes teaching center, the Gregorian Institute of America has affiliated with this great institution for the purpose of giving these same courses at Toledo. The initial classes will begin during the second semester of the current academic year. Diplomas and certificates bearing attestation of the Paris affiliation will be granted to resident students after the completion of prescribed courses. Those who wish to avail themselves of this incomparable opportunity to receive the training sanctioned by Solesmes should contact the *Director of Collegiate Studies* at the above address.

The Gregorian Institute of America, with a sense of the responsibility imposed upon its apostolate by the appointment to these many roles by those who lead the world movement, looks forward to its newly acquired duties with anticipation of success. This confidence is based on a knowledge of the spirit of cooperation of its students and friends throughout the world without whom this great endeavor to restore worthy musical ideals to the service of God would be impossible. The leadership which has been entrusted to the Institute is assumed by it as being the inevitable consequence of its many years of ever-broadening national activity. Now the way ahead is clear. It remains for the musicians of the Church in the area entrusted to us to carry to fulfillment the great promise manifested by the present forward sweep of the liturgical movement. It is the fervent hope of the staff and direction of the Gregorian Institute that its confidence in the vigor of the growing liturgical awareness in this country and in the English-speaking areas of the world will be more than justified by an expansion during the next year as unprecedented as that we have so happily experienced in the recent magnificent upsurge.

THE JEWISH PASCHA

from Moses to Christ

Dom Leon Robert

Unum quidem (testamentum) in monte Sina servitutem generans . . . Non sumus ancillae filii sed liberae, qua libertate Christus nos liberavit.

The first (Law of Moses) from Mount Sinai engenders only servitude . . . we are not the children of the bondwoman but of the free.
(Gal. IV, 24 and 31)

Epistle for Laetare Sunday

From Septuagesima to Passiontide the Church reads at Matins the beginning of the Pentateuch: Genesis and Exodus. Each Sunday She proposes for the meditation of the faithful one of the forerunners of Christ: Adam (Septuagesima), Noah (Sexagesima), Abraham (Quinquagesima), and during Lent: Isaac, Jacob, Joseph and finishing on Laetare Sunday with Moses.

This is to encourage us to discern, under the shadows of the Old Law the realities of the promised Redemption.

I. The Institution of the First Pascha.

The institution of this feast was the work of Moses, by the inspiration of God, in the thirteenth century before Christ. This ritual is directly associated with a significant milestone in the history of the people of God, the Flight out of Egypt, and its purpose is definitely that of commemorating this event in order that the people might not forget it.

Let us review rapidly what this flight out of Egypt really was, according to the Biblical account.

After having passed many centuries in Egypt in comparative freedom, the descendants of Abraham had come to form a large part of the population, their strength of numbers causing the Pharaoh concern. To subjugate them, he reduced them to cruel slavery, forcing them to toil endlessly at making building blocks for his tremendous constructions. Moreover, he

ordered that all the new-born should be put to death in order to stamp out little by little this people that he hated. What a picture of damnation and perdition! No remaining vestige of happiness for the people, no hope of a future . . . nothing but weariness, the lash, contempt and complete absence of any potential earthly aid. In human terms, the race was doomed. This is the representation of the state of all men since Adam's fall: bent to the will of Satan and powerless to free themselves unaided.

But then there was God! He could not forget his servants Abraham, Isaac and Jacob, and seeing the distress of their descendants, He, in His mercy, raised up among them a champion: Moses. Although the Hebrews had not merited it in the least nor been able to contribute a whit to their salvation, they were delivered in entirety by an act of pure mercy of the Almighty.

Moses came in the name of the Lord. He pointed out to the Pharaoh through the plagues which assailed Egypt that God had sent him to deliver the Hebrew people, and thus caused the ruler's tyrannical will to waver. In fact, Pharaoh, overawed by the impressive wonders accomplished by Moses, granted liberty to those he was holding in bondage. He did this against his will, however. He had made up his mind not to keep his word. His army was prepared to prevent by force that the Hebrews leave Egypt. Thus it was necessary, in order to effect the escape, that every detail be planned so that the departure would be feasible at night and carried out with utmost dispatch. Moreover, God wished at the same time to terrify the Pharaoh and the Egyptians with a last plague which would strike dead their first-born. It was thus that, through Moses, God established in detail all that the Hebrews had to do during the night of their deliverance, and in doing this, He determined the principal rites of the feast, which to commemorate this deliverance, would reproduce for them every year the events of this night of wonders.

Now let us follow the Bible, the Book of Exodus, Chapter XII. God recommends first of all that the fugitives partake of a substantial meal before starting on their way on such a long forced march. Each family, or group of ten to fifteen persons, is to take a year-old lamb, without blemish, male, which is to be immolated the 14th day of the first month, the full moon following the spring equinox, between the "two evenings," that is, between sunset and the onset of nightfall. This immolation is no ordinary slaughter. The term itself shows that it deals with a religious sacrifice. The food which the Hebrews are to take is sacred. In taking nourishment they will

acquire not only physical strength, but a spiritual and supernatural strength as well. From this moment the Hebrews are able to understand that a lamb is a preferred victim, pleasing to God, but, of course, they cannot guess that the reason stems largely from its symbolism of the Son of God!

But not only the lamb is to be eaten. "The blood shall be taken," God adds through the voice of Moses, "and it shall be put on the two sides of the door and above the arch where the lamb is eaten." The reason for this prescribed action is soon given. The Lord continues: "That night (of the 14th to 15th day of the first month), you shall eat the flesh of the lamb roasted by fire, with unleavened bread and bitter herbs. You must leave nothing, but should something remain, you must burn it," as it is a holy thing which must not be profaned. Therefore the cooking should be rapid. The bread would be unleavened, also in order to permit rapid cooking, and also, unquestionably, because in this time of misery it was impossible to arrange otherwise. For vegetables, bitter herbs, a sort of salad without garnish. Everything points to extreme haste and great poverty. And to end with, the prescription which explains the peculiarities of this hasty and nocturnal meal: "You shall eat the lamb in this manner: Your loins girded (that is, the clothing tightly fastened to facilitate rapidity of movement), your sandals on your feet, your staff in your hand," thus in travelling costume, ready to leave.

God adds the mysterious words: "It is the Passover of God!" That is to say, His passing by. God on that night is to pass through Egypt. What will He accomplish there?

"I shall pass that night through the country of Egypt, and I shall strike dead all the first-born of the country of Egypt, and I shall pass judgments on the idols of Egypt. But the blood of the lamb shall be a sign on the houses where you dwell. I shall see the blood; I shall pass over you, and no one therein shall be put to death." There stands revealed the profound meaning of the command to mark the doors with blood. This blood is a safeguard against death, and safe from it, they may feed themselves with the flesh of the lamb. The flesh and blood of the lamb have an exceptional religious value. Each in its manner brings salvation . . . the blood in preservation from death, the flesh in giving life.

All this being done, and before the lamb is to be immolated and the night of the Passover begun, the Lord prescribes the annual commemoration under the designation of the Feast of the Passover: "You shall keep the

remembrance of this day, and you shall celebrate it by a feast in honor of God. During seven days (this shall thus be a feast with octave), you shall eat unleavened bread. No work of any kind shall be done during those days. And you shall select a lamb for your families—you shall immolate it and eat it, your loins girded, your sandals on your feet and your staff in your hand. And when your children shall ask you what this sacred rite means, you shall answer: "It is a sacrifice of the Passover in honor of God, who passed over the dwellings of the children of Israel in Egypt, while He smote Egypt and preserved our houses."

After this events hurried by. The paschal night arrived. While the Egyptians were lamenting with anguish the death of their first-born, the Jews undertook to consume their sacred meal under the protection of the blood of the lamb, and fled in haste. Yet, in spite of the visitation by which they had been so struck down, the Egyptians, with hardened hearts, resolved to bring back to servitude the people of God. Their army set out in pursuit and caught up with the fugitives at the Red Sea. There a new miracle took place. The sea, being rolled back, gave way to the passing of the children of Israel who were guided by a pillar of fire, and the Egyptians having in turn entered the sea-bed, the water closed back upon them and wiped them out. The forces of evil were decisively defeated. The people of God were free and were no longer subject to any but their Saviour.

Thus was the Jewish Passover instituted.

Let us recapitulate the principal points.

Firstly, it is a sort of dramatic presentation which reproduces the events of the night in which the salvation of Israel was effected. And the feast is a nocturnal one.

Its rite is essentially the immolation and consumption of a lamb, a meal taken in haste, in travelling costume.

Its object is to recall for all time how God has mercifully delivered His people, bringing them from bondage to free life and crushing out their enemies.

Lastly, the feast has the name of the *Pascha,* which signifies "passage," for on that night, famous of all nights, the Lord passed by. He put to death the first born of the Egyptians. He has "passed over" the dwellings

of the Hebrews who were protected by the blood of the immolated lamb, and it must be added that the deliverance of the people was accomplished by another passing, that of the Red Sea which then swallowed up the Pharaoh and his army.

And all these events mark the birth of the Hebrew people as a free nation and as the people of God. They have themselves passed from servitude to freedom, from death to life.

II. The Jewish Passover at the time of Jesus.

We know that the Israelites were not always faithful in observing the Law of the Lord. Several of their kings, among them Ezechias and Josias[1] were obliged to restore the liturgy of this great feast which had been falling into disuse. Both did this by organizing a particularly solemn celebration of the feast, at Jerusalem itself, in calling on the faithful to assemble there. And it is without doubt that from then on the pious Israelites held the custom of celebrating the Passover at Jerusalem, preferably than elsewhere, whenever it was possible for them. We note also that some modifications were already being introduced on certain points. Thus the feast is commonly called the feast of the Azymes, that is to say that a great importance was attached to the consumption of unleavened bread, symbol of purety. By comparison, the rite of the lamb, without losing its importance, became, nevertheless, to some extent diminished, because of the fact that other victims were immolated at the same time, chiefly bullocks. What is more important is that the ceremony is from this time accompanied by a number of long prayers. The liturgy is developing, thanks to the utilization of the Psalms, of which the earliest, as is well-known, were composed by King David.

During the Babylonian exile, the sixth century before Christ, the Passover continued to be celebrated, but we have only a short allusion from Ezechiel to make it known to us.[2] Through him we see that the feast still maintained its octave, that the unleavened bread was characteristic and that other victims were immolated with the lamb.

After their return from captivity, the very wise and pious scribe Esdras

(1) II Reg. XXXII, 21-23; II Chron. XXXV.
(2) Ezech. XLV, 21

caused to be celebrated at Jerusalem a very solemn Passover, in scrupulously observing all the rites of the Law. But the Bible gives us no details about this ceremony except that it lasted one week.(3)

Fortunately, at the time of Our Lord, we are informed in minute detail about the fashion in which the Jews celebrated the feast of the Passover, thanks to the Talmud, that huge book wherein the Jews, after the ruin of their homeland, recorded all their traditions even to the smallest details. We shall be able, then, to trace the Passover exactly, as the Lord celebrated it, discovering in the passage the very important innovations which are added to the Mosaic rites.(4)

As anciently, the Passover is celebrated in groups of ten to fifteen persons, insofar as possible from the same family. It is a community feast. It is celebrated by preference at Jerusalem; it is a national feast. It takes place at night and consists of the immolation of a lamb. With its blood the door of the house is washed; then it is roasted to be eaten. All that is traditional.

But here is something new. When the hour of the repast arrives, the faithful assemble without dressing in travelling costume. No longer are their loins girded nor their sandals on their feet nor their walking-sticks in their hands. And although the ceremony is begun standing with prayers, soon the company takes places on reclining couches at the table, and the supper, or dinner, is to be taken, not as though by people who are about to leave, nor as by slaves, but as free men, friends of God, who repose on seats of honor.

Once the pious feasters are reclined on their seats, the meal begins, but with a rite that we have not seen until now. A cup is carried to the table, or rather, a chalice, filled with wine mixed with a little water. He who presides blesses this cup with a short formula: "Blessed be the Lord who has created the fruit of the vine." He drinks, passes the chalice around; each one drinks a little, and thus begins the sacred repast. Saint Luke has spoken of this cup in his Gospel (XXII, 17).

After that comes a rite of purification: the hands are washed.

It is perhaps this rite which the Lord is to transform one day when He washes the feet of His disciples, giving at the same time a lesson in

(3) I Esdras VI, 20
(4) V. *Dictionnaire de la Bible*, articles Cène and Hallel.

humility and the doctrine of the true purity of heart required for participating fruitfully in the paschal repast.

These preparatory rites accomplished, the paschal lamb is brought to the table.

Now, this roasted lamb is arranged in an unusual manner. It is as though crucified! In fact, custom required that it be roasted not by means of a more or less efficient kitchen spit, but definitely in the manner of the nomads which the Hebrews had been anciently. The spit was primitive and formed of two sticks of wood. One, passing through the body from front to rear held it extended, the hind feet well-fastened to it. The other, transversal, placed at the level of the shoulders, served to hold the forelegs extended on either side. This permitted a more rapid and more equal cooking. And it was necessary that the paschal lamb, couched on a platter, be brought in with the two sticks in the form of a cross! This detail, of course, should not have impressed the Jews very much, who saw in it only a usage of their ancestors, but does it not have a mysterious significance?

With the lamb unleavened bread was served, bitter herbs, that would be, it is thought, cress, parsley or other herbs of the same sort, and finally, a huge receptacle containing a sauce of a brick red color, also bitter, which must have evoked the memory of the compound which the Hebrews in the olden times must have had to mix in order to make the Pharaoh's bricks. This sauce was called the *charoseth.* It was made of a mixture of fruits: apples, figs, lemons, etc., cooked in vinegar with some cinnamon.

After a short prayer, the repast is begun with the bitter herbs. Each person takes some, dips them in the charoseth and then eats at least one mouthful.

Then the chalice is filled for the second time with wine mixed with a little water. But before anyone so much as moistens his lips, a very important rite interrupts the meal. The youngest child, conforming to the prescription of Moses, addresses his father (or the one who presides), and asks of him the explanation of these ceremonies. Then, the father of the family retraces the historic events which this meal commemorates: the captivity of their ancestors, the night of the Passover of the Lord, the meal, the flight, the passage of the Red Sea, the deliverance. And he concludes: "It is because of these wonders that we must praise and exalt Him who has changed our tears to joy, our darkness into light. Let us sing 'Alleluia' "

(this word means, of course, "praise be God"). And he intones the chant of a series of psalms of praise: psalms 112-113, the 113th evoking especially the flight out of Egypt and the passage through the Red Sea: In exitu Israel de Egypto . . . Mare vidit et fugit . . ! It is what is called a "Hallel," a chant of Alleluia.

* * *

Let us consider the child Jesus, when for the first time admitted to take part in the paschal festivities, and because of His age, it falls His lot to ask of St. Joseph the significance of these solemn and mysterious rites. Yet, who could have been better able to express it than He? But as an obedient and humble child, He listened to the glorious story of the flight out of Egypt and the miracles which God had accomplished to save his people. For the Jews, this recalling of the past was sufficient explanation, but Jesus knew well that it was not toward the past that one had to turn to understand these things, but toward the future, and a future already near at hand. The salvation of the people, delivered in the old days from the power of the Pharaoh, was but a prophetic image of the salvation of the whole world delivered from the power of Satan. And this deliverance, this redemption of all men was to be effected by Jesus. And not by further profusion of miracles, but in a quite different manner. The bitter herbs, the bitter charoseth, and above all the crucified lamb revealed it only too clearly. Already, in His heart, the child Jesus was living a new Pascha, and His desire to achieve it was great, or rather, His desire to become soon the immolated lamb to give Himself as nourishment. But He kept his thoughts to Himself and confided them only to His Father while singing with all the rest the Hallel . . . To His Father, and perhaps, to Our Lady.

* * *

The Hallel finished, the second cup is drunk following a blessing like that of the first. Then he who presides takes the unleavened bread, blesses it, breaks it and distributes it to each one. And everyone eats it, dipping it, like the bitter herbs, in the charoseth.

And finally, the essential rite of the paschal feast is accomplished: the lamb is divided, and it is eaten in entirety by the persons present. A third cup of wine mixed with water called the "chalice of benediction" passes from mouth to mouth, and this ablution is accompanied by a new Hallel: psalmns 114 and 115, and then is added the last cup, after which is sung the great Hallel, psalms 119-125.

Such was the Passover of the Jews at the time of Jesus. It differed only in details from that which Moses had instituted, but these details were of extreme importance for the institution of a new Pascha. The Lord, at the Last Supper, will find together with the unleavened bread which He will make His Body, the cup of wine which He will change into His Blood.

III. The Institution of the Christian Pascha.

The Lord, during His life on earth, accomplished piously, like a true Israelite, all that the Mosaic Law imposed on the faithful. And it cannot be doubted that each year He celebrated with great zeal, an ardent love, the paschal solemnity, veritable prophecy of the Redemption which He had come to accomplish. As to the rest, the Gospels give us to understand, by the allusions they make to the presence of Jesus at Jerusalem on the occasion of the Passover, and show us that He took advantage of this feast to unveil, little by little, the prophetic meaning and to prepare the minds for the institution of a new Pascha.

Saint Luke is the only evangelist who mentions one of the Passovers which Jesus celebrated at Jerusalem during His hidden life. He was twelve years old. It was then that He slipped away from His parents during three days, heralding the three days which He was to pass in the tomb in the course of another paschal octave.

The first two Passovers of the public life of Jesus are known to us only by the Gospel of St. John. At the first He inaugurated His ministry and manifested Himself at Jerusalem as Messiah, sent by God to effect a work of religious reform. He drove the money-lenders from the Temple. Interrogated by the Jewish authorities, He gave at once an answer which foretold His death and resurrection in a veiled manner: "Destroy this Temple, and in three days I will raise it up again!" He was speaking of His Body. After His resurrection His disciples were to remember this prophecy. During the octave of that Passover, Jesus performed many miracles at Jerusalem, preached there a great deal, and an energetic movement of conversion took shape, but Jesus saved from it the few individuals of value, and how few of these there were who persevered. One of them, however, Nicodemus, with whom He held a long nocturnal conversation, remained faithful to Him, and we find him on Good Friday afternoon among those who enshrouded Jesus taken down from the cross.

The second Passover of the public life was preceded a few days before going up to Jerusalem by the multiplication of the loaves on the shore of the Lake of Tiberia, followed by an important teaching on the Eucharist: "Verily I say unto you: unless you eat the flesh of the Son of Man and unless you drink His Blood, you shall not have life in you. Whosoever eats of my flesh and drinks of my blood shall have life eternal, and I shall raise him up on the last day." These words announced what the true Pascha was to be that Jesus was going to institute. But this revelation was so extraordinary that it caused the defection of many of the disciples, and the Apostles themselves, although remaining faithful, were disconcerted. It was not until later that they understood. After that, Jesus and the twelve went up to Jerusalem, celebrated the Passover there and remained in the town until the end of the octave. It was on this occasion that Jesus cured the paralytic at the pool of Bethseda. He cured him on the Sabbath day to show that He was master of the Law. As the scribes and Pharisees reproached him for this, He affirmed openly His power over life itself: "As the Father has life in Himself, so also has He given to the Son to have life in Himself!" And He announced the resurrection of the dead and this gift of life eternal which He was to bestow on those who would participate in the new Pascha.

But the Pascha of the Lord of which we have the greatest knowledge is the last one, that at which He reveals the prophetic sense of the Mosaic Passover and institutes the true Pascha. It is described by the three synoptic Gospels: St. Matthew, St. Mark and St. Luke, by St. John, and by St. Paul in his first epistle to the Corinthians. All these accounts are well-known; there is no reason to present them here in detail. Let it suffice that some of the important points be considered.

First of all, the institution of the new Pascha was accomplished precisely in the course of the celebration of the ancient Pascha. Jesus wished to show thus the profound unity which brought together the symbol and the reality. He has as though sanctified the ancient Pascha in forming the new from it, and He has justified and honored the prophets of the Old Testament, in fulfilling their prophecies. In fact, we can substitute within the framework of the Jewish paschal ceremony the principal elements of the new ceremony instituted by Jesus as well as the episodes which accompanied this institution: the washing of the feet is placed naturally at the moment when the participants are supposed to wash their hands. The mouthful of bread given to Judas is a piece of unleavened bread dipped in the charoseth. Finally, to institute the Eucharist, Jesus made use of the un-

leavened bread and the chalice of wine mixed with water which commentators believe to have been the fourth and last cup of the paschal repast. The chants and ritual prayers were all pronounced; the "hymn" which closed the ceremony before the departure from the Cenacle was the great "Hallel," but Jesus added new prayers which could easily take place in the course of the meal, as improvisations were freely admitted to render thanks to God.

These new prayers have been made known to us by St. John. He has recorded this "sacerdotal prayer" of Christ, which teaches us the profound meaning of the new sacrifice, of the immolation and the consuming of the true Lamb of God.

This true Lamb is doubly present at the Supper. It is Jesus in His natural human form, and it is Jesus who gives Himself under the species of the bread and wine. The words which effect the transubstantiation directly unite this unbloody sacrifice to the sacrifice of Calvary which is to be accomplished the next day: "This is my body, which is delivered up for you; this is my blood, shed for the many for the remission of sins!" The Body and the Blood are separate. As the figurative Lamb, Christ will undergo a violent death, and His blood will be shed to cleanse all men of their sins and to protect them thus from eternal damnation. A body sacrificed, blood shed . . . and yet both one and the other still living and life-giving. Such is to be the new Paschal Feast.

Thus does the Lord Himself relate the eucharistic sacrifice explicitly and formally with the sacrifice of the Cross. It is the same thing under two different aspects. Mention is not made of the resurrection which remains, however, in the future perspectives of the pronouncements which accompany the New Pascha. It is the idea of death which predominates. And this idea will impose itself yet so much more on the disciples . . . in that even at the exit from the Cenacle after the end of the great Hallel the Passion will begin. Then there will be the agony in the Garden of Olives, the betrayal and the odious kiss of Judas, the arrest of the Lord and the scattering of the eleven Apostles. This night of the Pascha, so marvelously begun, ends with scenes even more tragic than those which had preceded the flight out of Egypt. The Apostles will remember that there is no redemption without bloodshed and the death of an infinitely holy victim.

Let us mention other particulars of this Last Supper of the Lord.

Under its apparent simplicity, with a minimum of rites and words, it constitutes an extremely complex unity. Jesus has instituted this night:

A new sacrifice which is to be the Mass.

Two sacraments: the Eucharist and Holy Orders,

Finally the Apostles have then made their first communion and have received the priestly ordination, if not with the full "power of the keys," at least with the power to celebrate Mass. "Do this in commemoration of me!"

Such richness and superabundant fulfillment of the prophecies!

The Church is to find in this Supper of the Lord the materials for a number of liturgical ceremonies. She will be able to distinguish those which essentially constitute Easter itself, and those which could form other rites. And She will be able, as well, to cast a revealing light on that which here presents itself only as brief allusions: above all the mysteries which culminate in the Redemption, that is, the glorious Resurrection and the Ascension.



Abbaye de Solesmes

THE MASS LAETARE

Dom Joseph Gajard

It is the idea of Jerusalem which inspires and underlies, so to speak, all the texts of this fine Mass, no doubt because of the stational church which, for this Sunday, is that of the Holy Cross of Jerusalem. Yet this point must be clearly understood. For the Jews Jerusalem was the center of religious life, the holy city to which they travelled each year to the accompaniment of the Gradual psalms, or "degrees". For us Christians the word has a more extended meaning and the value of a symbol. It is, above all, the celestial Jersusalem, Heaven, the eternal life, the dwelling-place of the Holy Trinity, in short, the end toward which we all strive, which marks the end of our trials and the satisfaction of our least desires.

It is toward this blessed and this full Jerusalem, that the Church, drawing us away from our preoccupations of penitence for one day, firmly directs our attention. There is not one piece which does not lead us in this direction. Without even reference to the Epistle there is the *Laetare Jerusalem* of the Introit, the *in domum Domini ibimus* of the Gradual, the *qui habitat in Jerusalem* of the Tract, the *Jerusalem quae aedificatur* of the Communion. The Offertory itself forms no exception with its *qui statis in domo Domini* and the *qui habitat in Jerusalem* of its ancient verses. It is also noteworthy that, except for the Offertory, taken from psalm 134, all these chants are excerpted from the Gradual psalms and notably from psalm 121, *Laetatus sum in his quae dicta sunt mihi,* which by itself supplies the verse of the Introit, the Gradual and the Communion. From all this the basic unity of this Mass, rare to such a degree, is derived, as well as that clear and at the same time profound joy with which it is filled.

The Introit Laetare.

From the outset and from the intonation the Introit *Laetare* establishes us in an atmosphere of joy, much more than even the *Gaudete* of the third Sunday of Advent. Rather, to put it more accurately, we are not dealing here with the same kind of joy. *Gaudete* contains something of the serenity of those days which precede Christmas when all is in expectation. There is something infinitely discreet, delicate, reserved . . . joyous, yes, but a joy of

profundity, constrained and entirely interior. It owes this to its text, to its melodic line, to its *re* modality, all contained as it is within the modal fifth *re-la,* which, in a manner of speaking, it does not leave.

A passing glance, even superficial, at the *Laetare* is enough for us to perceive the difference which separates them. In this case it is a vibrant invocation which rings forth to draw us from the sadness in which this long period of penitence has risked ensconcing us and to invite us to raise our eyes above us. Note the leap of a fourth which opens the piece followed by a rapid ascent of a fifth and then immediately by a rebounding, twice over, on the major third above the dominant. This upper major third, affirming itself immediately after the major third above the lower tonic, does more than merely clarify the modality which has been indefinite up to this point. It lends an obvious stamp of expansive joy to the whole ensemble which is in contrast with the *re* modality of *Gaudete,* so well adapted to the expression of serene and contemplative joy. And it is not merely perfunctory to draw attention to the fact, as I shall later, that this architectural form is renewed at the end of the piece. Here everything is life, everything is movement. The enjoinders become more insistent: *laetare . . . conventum facite . . . gaudete cum laetitia . . ., ut exultetis . . .,* to which echoes the *Laetatus sum* of the verse. Text, modality, melodic composition, all work together. This is outgoing joy, of true exultation.

How, then, explain the numerous B flats which pervade the piece and which, in fact, weaken noticeably this impression of full and overflowing joy? Is there not in this a manifest contradiction?

One could perhaps answer that these B flats are found mainly in the second phrase which calls to mind the sadness wherein guilty mankind is struggling. The contrast with the exhortations to joy would not be lacking, certainly, either in conviction or in interest. But, firstly, the B flats are found only at *in tristitia fuistis.* Moreover, this continual alternance of B flats and B naturals presents *a priori* a suspicious aspect. Not that the succession of B flats and B naturals is absolutely unknown to Gregorian chant, but in this form The *fuistis* in particular leaves room for doubt . . .

The truth of the matter is that the Vatican edition is seriously wrong at this point and that the majority of these B flats form a regrettable alteration of the primitive line, otherwise strong and expressive. The recitation which begins the *qui diligitis* should be on *la,* the third above the tonic, up to the

accent *li,* melodically raised as is normal, and introducing the regular cadence of the 5th mode. All the B flats of the second phrase should be eliminated and replaced by either a new section with the la of recitation (*tris*titia) or by B naturals up to *satiemini* inclusively. Once again we have a case of the well-known double phenomenon which has disfigured so many of our ancient melodies: on one hand the upward sliding through attraction of the modal recitation tones (*mi* and *si* in the 3rd, 4th, 7th and 8th modes; *la* in 1st, 2nd, 3rd and 6th) to the note a half-tone higher (respectively *fa, do* and *B flat*), and on the other hand, to "avoid the harshness of the tritone" according to the consecrated formula, the alteration of the B natural made over into a B flat, supposedly for euphony It is quite probably the "euphonic" (!) B flat of lae*ti*tia which has occasioned that of *tris*titia and by way of consequence all those which follow, completely disfiguring the two cadences of *tristitia* and *fuistis,* shoe-horned willy-nilly from protus to deuterus to the great detriment of the fine vigor of the original line.

For greater clarity I here retranscribe the melody of this Introit in what it is permissible to believe to be its authentic general line(1), without however, pretending to give a definite restitution in each and every detail. This would be the object of a paleographic study, impossible here. There would doubtless be little to change here in order to make it absolutely accurate.



(1) To simplify matters, I have modified from the Vatican only that which had to be modified for the restitution of the modal line. It is, moreover, except for a few variants, the lesson which Rev. Delalande, O.P. has given in his work on *Le Graduel des Precheurs* (Editions du Cerf, 1949), pp. 213-215, table XXXI. At the Office, of course, the Vatican version must be sung and not this one which is given here only to facilitate understanding of the piece.



From a glance the whole economy of this fine piece is revealed in perfect clarity.

There are two phrases of quite different dimensions, the first running up to *qui diligitis eam,* the second embracing all the rest and dividing into large sections marked by the half-cadence *fuistis.* [Obviously Dom Gajard considers the technical division of the piece into what would usually be designated as three phrases by the full bars to be negated here by the meaning of the text. *Editors note.*] These two phrases which, at first glance, seem to be of such diverse structure resemble each other in reality in many aspects and present noteworthy analogous points, with the exception of the relative clause *qui in tristitia fuistis* which makes in a way a sort of parenthesis.

From one part and the other there is a pronounced elan of the tonic toward the dominant, a joyous rebounding on the upper third culminating in a repose on the *la* and a more or less ornate descent toward the tonic. The whole is in a modality which at times sounds very indefinite, arising from the tritus and tetrardus, in reality very close neighbors, with smooth modulations testifying to the mastery of the composer.

First Phrase

The arrangement of this first phrase is of the most classic type: three members, clearly designed, each one playing its natural role, a protasis, an apex and an apodosis.

To state the truth, the modality of this beginning is somewhat uncertain. If it is written out on *fa,* it sounds exactly the same as a *sol* mode, and, in fact, the melody of *Laetare* is exactly that of a well-known cadence of the 8th mode. Some people, remarking that it is identical with the last of the celebrated *Alleluia* of Holy Saturday, have even thought to see in this fourth Sunday of Lent a preluding and first announcement of the paschal joys.

Evidently a rather hasty judgment, for this cadence is found also in a number of graduals and Alleluias of the 8th mode . . . It nevertheless remains a fact that confusion of the two modes in this case is possible and that the whole of this first member could be just as well written out a tone higher. It is only the following *et conventum* which with its major third clarifies the tritus modality.

At least the rhythm of this first member is obvious. It would be impossible to imagine anything more "arsic", whether one envisages the two words of which it is composed separately or together. A leap of a fourth with a very weighted descent which unleashes an immediate rebound, this time at the fifth, attained in a single spurt in pure syllabic style, culminates in a half-cadence. There is something like a magnetism in this high *do* which draws everything toward it and on which the movement is not to come to rest, moreover, except temporarily, as a base for beginning again. Do not resist this impulse which should sweep you forward. In stressing the arsic ictus of *ru* take this rise briskly in a joyous crescendo; but in avoiding, of course, too great a softening of the final syllable *lem,* take care above all not to make it forced or heavy.

This initial impulse is by no means interrupted—it is hardly even held back. In fact, it has, in sum, only paused for a moment before rebounding a third time at the summit of the modal scale, now at last clarified, and there, free in its movements, it deploys itself at its ease in happy turns which set off marvelously the two words *conventum* and *facite* with their broadly arsic accent and the heavy fall of their final syllables, of which the second comes to rest on the *la* where it relaxes at last, as though at a phase which will lead the melody ever so gently to a close.

Then comes the last member of a very different character, wholly restrained, on a note of conservatism which contrasts somewhat with the exuberant joy which precedes it. The melody remains confined to the low ranges, evidently because of the necessity of establishing firmly the cadence of the phrase, but it does not seem presumptuous to think that the composer has let himself be guided by this text. There is here a sort of softening, inspired by the love of Jerusalem which he knows to fill the hearts of those he is addressing. The process is frequent in the Gregorian repertoire. Let us cite only the concentration of the melody on the words *Jerusalem* and *super te* of the verse of the Gradual of the Epiphany or the *omnes qui timetis Deum* and the *animae meae* of the beautiful Offertory *Jubilate Deo universa terra.* Let use not forget that nothing is more vitally alive than these

splendid melodies into which our forefathers have poured the best of their souls.

As to the rest, everything comes about in the simplest manner possible without giving us a sense of the slightest effort. The *la* which serves as provisional cadence point in the preceding member and which is now going to serve as note of recitation, achieves with a perfect naturalness the great cadence on *fa,* thanks to the mobility of the B and a smooth modulation, rendered still easier by the melodic movement *do-la-fa* of *omnes.* This cadence is itself of a modality hesitating between tritus and tetrardus, exactly like the *Laetare Jerusalem* of the intonation.

Second Phrase

The exhortation to joy is taken up again without delay and continues more clearly and more warmly than ever. Abruptly and without transition the melody attacks on the third and swings solidly to the dominant without even the melodic turns which had softened somewhat, if we may say, the initial *Laetare.* Then, without losing anything of its vigor, moves by a series of bold undulations which set off the B naturals of *cum laetitia* in direct relationship with the *fa* to balance momentarily on the tonic as though to determine the beautiful and luminous modulation which is about to follow, brought about once again, as before, by a trait of the text.

How can one truly continue to refuse to recognize here the willingness of the composer to let himself be guided step by step by his text and to bring out the smallest details of it? The *qui in tristitia fuistis* introduces a sort of parenthesis in the general theme of the piece, but a parenthesis which is not without importance. It recalls for the spirit in a timely way just that very work of penitence from which the Church wishes to distract us today for a few moments, and which, as in all suffering, is destined to eventual happiness. Thus the melody changes aspect completely. Interrupting anew its freedom and vivacity of character it turns within itself, groups itself about the third, highlighted by the B naturals which affirm themselves with such insistance on the cadences of *tristitia* and above all on *fuistis,* and abandons itself to its contemplation of such deeply moving cast.

It is here that the restored version shows its real meaning. Surely the B flats of the Vatican version interpret in their own way the notion of "sadness" in the text. But who does not see the note of sentimentality,

somewhat unhealthy perhaps, if not actually of affectedness, which they add to it? On the other hand the primitive version with its B naturals, while maintaining the same idea, incontestably gives it a singular energy, so much more in conformity with the Christian doctrine of penitance and suffering. Thus nothing happens which would diminish the scope of that call to rejoicing which the *Laetare* is. Everything remains bright, including the idea of suffering, kept in its true perspective. *Ut absorbeatur mors a vita.* Does one sense what a tonic for the soul the great Catholic prayer is, thus restored to its original purity?

This does not mean, I emphasize once more, that we are free to replace the B flats of the Vatican with the primitive B naturals in actual use during the Office. Our commentary has for its purpose in reestablishing the authentic version only to make the piece more comprehensible and to show in what spirit it should be sung. . . . Of course the interpretation is to be based on the fluctuations of the melody, attacking the *gaudete* vigorously, and is to maintain this vivacity of cast without softening, in spite of the B flat, for the whole of *cum laetitia,* making only a very slight retard on the cadence *torculus fa-sol-fa.* To the contrary, it will change tempo, intensity and even timbre on the *qui in tristitia fuistis,* rendered with a soft voice with great expression and gentleness without weakening the light crescendo which should be extended over the whole length of the formula and particularly on the two composite neumes of tri*sti*tia and fu*is*tis, of which the two notes of the initial clivis should "grow" toward the quilisma and porrectus which follow.

And to conclude, it is the second part of the second phrase which hardly does more than take up again, adding to it, however, a more penetrating accent, the themes of the first. This allows us to pass over this point.

From the beginning there is a new rebounding, *ut exultetis.* the final one this time. It reproduces also the *et conventum* of the beginning but yet more decisively, springing up suddenly without any preparation by the leap of a fourth, very expressive of the idea of exultation which it wishes to convey. Nevertheless, because of the B naturals which precede it, there is here no musical contrast in the literal sense. It is basically the same thought which, after the parenthesis, is taken up again, but with the intention of giving the inflection a new direction.

If, in truth, the *et satiemini* lacks nothing in joyous impulse, notably in the melodic progression of its first syllables, it is not at all the same lively

mood of the *facite* of the first phrase. Note with what complacence it extends itself over the postonic syllables. From the outwardness which it primarily expressed, this joy is to become more and more interior in the light of the contemplation of the reward promised to souls of good will. And it is not for the *ab uberibus,* so contained and melodious, to contradict it. Exactly as in the first phrase the *la,* cadence and then recitation, will serve to bring about the modulation which gives to the whole of this last member, with its definitive modal note, a character of softness and profound pensiveness. As happens so often, the exhortation to rejoicing is terminated in contemplation.

So, after the very pronounced elan of *ut exultetis* and of the beginning of *et satiemini,* diminish and soften the tone little by little during the stressed *pes subpunctis* of the half-cadence, and throughout the last member let yourself be guided, with as much expression and softness as possible but without dragging or becoming feeble, by the evocative rhythm of the fine concluding formula.

The Gradual Laetatus Sum

Another masterpiece, this chant is wholly saturated with joy, but of a completely different quality. It is again an upward surging, but in spite of its very wide ambitus and the movement which animates it from one end to the other, it is no longer an exterior happiness with which we are now dealing. It is rather a much more intimate and profound joy. It is no longer an invocation addressed to others, but the effusion of a personal happiness, much more sensitive. At it is the mode of *sol* which is chosen, and more exactly the 7th mode with its rapid soarings but also its fullness of affirmation.

Let us pause first to study the body of the Gradual, very clearly distinct from the verse, as much in melodic composition as in meaning.

The body of the Gradual is divided into two parts, quite distinct. The Vatican separates them with a full bar. It would seem that a half-bar would be more than adequate, for it is not so much a question of two phrases here as it is of two members of the same phrase, different though they may be in the cast. On one hand is the announcement itself:" I rejoiced at the things that were said to me;" and on the other hand the object of the announcement itself: "we shall go into the house of the Lord". The first part evolves in the upper fourth of the modal scale around the *re* which serves as tonic in a sense, whereas the second part is completely confined to the

lower fifth, resting solidly on the *sol,* the true tonic. Moreover, it is not here a question of tessitura or a process of composition. It is first and foremost the pliability of the melody to the profound thought which inspires and forms it, a new example among a thousand others . . . magnificent, of the essentially living character of Gregorian liturgical prayer.

Laetatus sum in his quae dicta sunt mihi. —A bursting forth of joy which launches itself immediately and deploys itself entirely in the upper registers. It is an enthusiastic beginning, certainly, in the manner of a categorical and solemn affirmation which demands a great clarity of rhythm and at the same time a real vocal strength. The attack is made with a long bivirga at the fourth around which the melody drapes itself for a moment before rising a step and establishing itself solidly in the same way on the *re,* which, as I have mentioned, is to serve provisionally as a tonic. Then, combining in a podatus the two deegrees on which it had rested, it uses this as a trempline to spring in a single bound to the high *sol* on which it hangs, balancing itself gracefully until it reaches the beautiful ornamented cadence of *mihi,* wholly clear and harmonious, which leads it back to *re* and which will become the leit-motiv of the whole verse.

In domum Domini ibimus. —The object of the announcement is here made clear: "we shall go into the house of the Lord". And directly, in the light of this happy perspective, the enthusiastic joy gives way to a very deep contemplation. The sould loses itself, so to speak, and no longer considers anything but that dwelling of the Lord to which it is transported. The melodic design changes completely as does the inspiration. The melody, which up to this point soared in the heights of the modal scale, abandons them resolutely in order to withdraw to the depths. By a sort of modulation the *re* which served as a sort of tonic up to this point becomes quite obviously the dominant of the modal fifth which the melody is not to leave hereafter. All the neumes (except the torculus of the weak penultimate) are stressed in the manuscripts through to the end. This melodic concentration, this abundance of expressive nuances cannot be haphazard. From all indications, the soul is "captured" by the object of its contemplation.

It does not seem exaggerated to mark as two moments of its contemplation, if I may thus express myself, those marked by each of the two incises: after the progressive drop to the lower register, *Domini,* drawn by the heavy and repeated stress on the new dominant and which translates well the depth of reflection produced in the soul by the proposition that has been announced to it, the melody now resets itself, *ibimus,* regains the dominant, and, very drawn into itself, lends to the statement a singular power in a splendid

vocalise which is prolonged with mounting persistence. There is, in this succession of heavy neumes set together conjunctly and falling to the tonic by the drop of a fourth, an impression of great strength and fullness, evoking the idea of certainty as in an anticipating vision. I think that the true meaning of this last member should be this: "It is the house of the Lord which we shall enter, yea, surely, we shall enter."

Joy, meditative reflection and certainty—such is clearly the sequence of living thought suggested by the arrangement of the melodic line. Therefore, after the affirmation of *Laetatus sum* at the beginning and the joyous flight of *in his quae dicta sunt mihi,* do not hesitate to modify completely the interpretation. Mood, expression, even timbre . . . everything should change. Take the *in domum* with a soft voice; stress well the two podatus and the clivis; then from the beginning of *ibimus* begin a crescendo which, in spite of the descending line, should carry up to the pressus which precedes the quilisma, and without hurrying, let the voice fall softly, giving it full value, on the long final torculus.

The verse is not inferior in beauty. The soul, entranced by the contemplation of the celestial Jerusalem and by all its splendors, lets itself come forth once more in jubilation. We have immediately an enthusiastic upsurge which, this time, will not be interrupted until the end, finding once more the inspiration and even the melodic theme of the beginning of the Gradual. The melody, centering on the dominant *re* again, suddenly in its guise as tonic, leaps in one movement to the high *sol,* covering thus in one motion a whole octave, which it surpasses, moreover, in its impulsion to take up the motive of *mihi* from the beginning of the Gradual, enlarges this and develops it with the warm upsurge, so expressive, of *virtute.* In this we shall not be afraid to stress the two distropha in leading them in crescendo toward the *la* above, attained not as an ornament, but as the real melodic accent of the whole passage, perhaps of the whole verse. From this summit which throws into sharp relief the strength and peace emanating from Jerusalem, the melody returns directly in reposing solidly on the fourth this time, to balance itself on the lower tonic, as if to add to this affirmation quiet strength and a sense of absolute security.

But it does not stay there. Continually carried away by the breath of enthusiasm which animates it, it rebounds instantly, *et abundantia,* and retracing inversely the route it has just taken, stressing the same melodic degrees, it attains once more, almost in a single impulse, the upper octave where it hangs momentarily before taking up for the last time the leit-motiv of the piece. After this, completely satisfied, it plays about for an instant in

light and graceful undulations (celeriter in the manuscripts), to at last conclude, with a sumptuous cadence, very enveloped and very characteristic of the seventh mode, in the most absolute peace.

It has become commonplace to speak of the lyricism of Gregorian melody. Certainly it will not be for the Gradual *Laetatus sum* to contradict this. There is in these few lines a movement, a force, a soaring fancy, an enthusiasm with at the same time an impression of serenity and depth which puts it on a plane with the greatest masterpieces.

Communion Jerusalem

This is a fourth mode piece, truly characteristic of the mode of *mi* and of absolutely original composition. A prayer wholly ecstatic and interior, of a marvelous gentleness, in the manner of a long gaze lost in contemplation, it is yet full of movement and life.

To tell the truth the general architecture appears somewhat obvious. A protasis which extends to the end of the first phrase and prepares the general accent which is situated at the *ascenderunt* of the second is followed by a long apodosis taking in all of the ending. Thus everything is designed in open clarity from the first glance . . . or at least so it would seem.

The truth is perhaps otherwise . . . Can we therefore say that there was any composition in the modern sense of the word? The real progression toward the culminating point of *ascenderunt* does not prevent the whole piece from being bathed in the same undeniable atmosphere of absolute contemplative serenity . . . The heavy falling as though down a ladder which follows the ascent of the first phrase *ejus* does not seem to be made to prepare that of *ascenderunt* . . . Is it forbidden to suppose that here again, as above in the Introit and the Gradual, the melodic inspiration is spontaneously calculated on the fluctuations of the thought and that the soul, lost in prayer, has put into music to the extent that they were manifest, the feelings which filled it? This is the indiscutable superiority of the ancient art. Everything in it is marvelously simple, but of a true simplicity, natural and without affectation . . . It is that of the flux of life. . . .

The contemplation which had unleashed the surge of enthusiasm of *Laetatus sum* gives birth here to something wholly internal, to a great contemplation full of admiration and tenderness. The greater part of the first phrase is restricted not only to the lower register, but to an almost horizontal line without apparent "movement". The very soft intonation, almost to the point of silence, so caressing with its little ascent on the last syllable, con-

tinues in a prolonged undulation on *fa* in the middle of which the accented *sol* casts a touch of animation, anticipating that the increasing fervor of the meditation bring about the progressive and very gentle rise, it, too, *cujus participatio* . . . culminating in the beautiful raised accents of *ejus in idipsum* which fall back syllabically in a cascade, as though to slip back unaffected into the calm and quiet region from which they had sprung.

Then suddenly, at the thought that it is to this place, this city, holy and blessed of all cities, that all peoples are called, comes an unexpected and magnificent upsurge of the melody, which, in a transport of enthusiasm and a great ardor of desire, attains and rises above the high *do* and makes there a series of splendid long notes, only to return again without delay to its contemplation. In this it borrows, moreover, the same notes used for *ejus in idipsum,* but with a nuance of decided complacence on the penultimate of *Domini.* And there it gathers itself quietly in a last thought of praise and adoration which is prolonged in insistance through the words *nomini tuo,* of which the three light successive elans are not together such as would disturb its deep inwardness.

In the chant, keep at any cost throughout the piece the sense of tenderness and mystery, this savor of eternity which enfolds it and gives to it its unique charm. Intone in a soft voice. Avoid both haste and slowness. Conduct the entire first phrase in a light crescendo. . . . at first almost imperceptible, then more pronounced, up to the accent of *ejus,* rounded off and velvety, and hold back to a great extent this fine syllabic descent, clarified and shaped by its raised accents, these also well rounded-off in such a way as to arrive at the *mi* in absolute *piano.* Then come up joyously and decisively, without break, but also without violence or hardness, to the *illuc enim ascenderunt* and hold back once more the syllabic descent, less, however, than in the preceding phrase because of the final expressive neume which suffices to balance it. Finally, without losing any of the softness which is decidedly the dominant characteristic of this incomparable piece, sing, following accurately the nuances of the melody, but delicately and with a broad legato, the final invitation to praise.

Such is this Mass of the fourth Sunday of Lent so varied within its unity and completely illuminated with joy. We sense it throughout like the pervading thought of Jerusalem and Eternity. What an echo of *"et cum spiritualis desiderii gaudio sanctum Pascha expectet"* of the Rule of St. Benedict!

THE COMMUNION JERUSALEM

A RHYTHMIC STUDY TO PREPARE THE CHIRONOMY

Dom Georges Benoit-Castelli

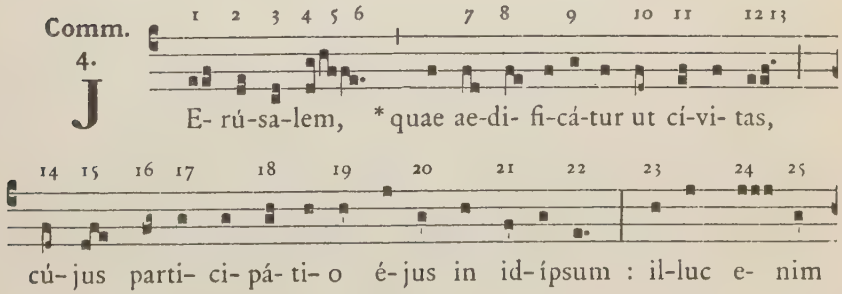
Two phrases make up the Communion *Jerusalem:*

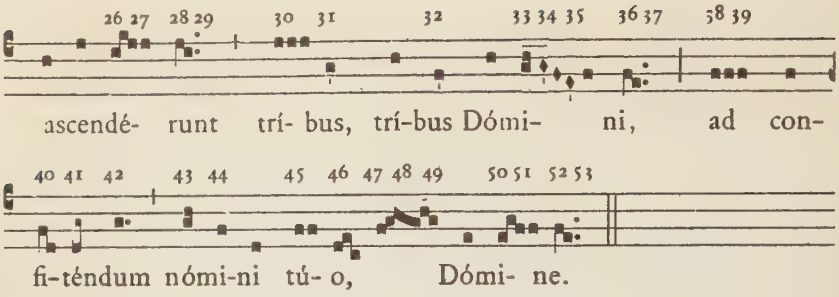
I. Jerusalem, quae aedificatur ut civitas, cujus participatio ejus in idipsum:

II. illuc enim ascenderunt tribus, tribus Domini, ad confitendum nomini tuo, Domine.

The first phrase is divided into three incises grouped into two members: the word *Jerusalem* is thrown into relief from the simple fact that it by itself forms the first incise. The second phrase numbers also two members, each of which has two incises. Let us note, however, that the little incise *ad confitendum* is so closely related from the literary, melodic and rhythmic points of view with the one which follows it that we may practically consider them as forming an individual unit.

The apex of the first phrase comes on the compound beat which contains the accent of *ejus,* in the second member. That of the second is attained on the accent of *ascenderunt,* and it is at the same time the general accent of the piece.





Let us determine now the important ictuses. That is to say, the ictuses of the large rhythmic articulations: apex and final cadences of incises. The apex ictuses 4, 9, 19, 26, 30 and 49 are the great arsic summits. The short incise *ad confitendum* has no apex since we join it to the following incise. If we preferred to keep it separate, we would put the apex on ictus 41 which coincides with the accented syllable of the verb. In the last incise we put the apex on ictus 49 on the episematic *la.* It is toward this latter that the whole melodic rise which begins with the quilismatic group tends, and it is toward it, too, that the broadening grows, the enlargement of the impulsion which expands before the redescent.

Undoubtedly thetic are all the ictuses which immediately follow the apex of the incise: 5, 10, 20, 27, 31, 50; all the ictuses of the two large apodoses: 20-21-22 and 32-33-34-35, the ictuses of the final cadence of incises: 5-6, 12-13, 22, 28-29, 36-37, 52-53.

1. After the arsic beginning (ictus 1) on the salicus *mi-mi-fa,* the melodic line drops (2 and 3 thetic) before attacking the apex group on the final syllable of Jerusalem, certainly accented. Hebrew words have been treated in a number of different ways by Gregorian composers of the better period. They have been accented indifferently on one another of their last three syllables. One can consult the examples given by Dom Cardine in the *Revue Gregorienne* in his article on oxytonic cadences.(1) The melodic group also calls for attention. The ictus is normally put on the *re,* beginning of a group. But the manuscripts indicate on the second note of the podatus *re-sol* a sharp emphasis through the presence of an episema. The

(1) Dom Cardine, "Cadences oxytoniques et cadences rompues," *Revue Gregorienne,* 1945, p. 72 ss., C. F. Dom Mocquereau, *Nombre Musical,* II, pp. 128-136

ictus should therefore be placed by us on the *sol,* not on the *re.* The ascending podatus of a fourth followed by a simple virga as in the Antiphon *Ante Luciferum* or by a clivis as here is treated like a podatus of a fifth of the intonation *re-la-si* (Introit *Gaudeamus,* for example): the *la* is broadened and stressed as though it were part of a salicus.



2. After the quarter bar the ictus, on a unison with the preceding note, first note of the clivis, should be taken in thesis (ictus 7). The following one (ictus 8) which moves toward the rise to the apex is arsic (unless we see it here as only a rising undulation). Beyond the apex the melodic rise at the accent of the word *civitas* demands also an arsic treatment (ictus 11).



3. The 14th ictus, higher than the following (15) is on the accented syllable of the word *cujus.* We can follow the rhythm of the word without opposing the melodic design: ictus 14 will be arsic, 15 thetic. Ictus 16 is arsic, being a melodic elevation; ictus 17 thetic, an ictus of subdivision at the unison of that which precedes it from that which follows it. Ictus 18 is arsic, being the beginning of the rise toward the apex. Let us note that one could see here again the *rising undulation* toward the apex.

CHURCH DIVINITY SCHOOL OF THE PACIFIC



4. After a silent ictus on the bar, the second phrase begins with two arsic ictuses, 23-24, in full upsurge toward the general accent of the whole piece, an elan which does not slacken, so to speak, for the thesis on *sol*, ictus 25, which seems only to be there to permit, on this alighting point, a more effective springboard toward the intensive pole, the group *si-re-do-do*, attacked directly.



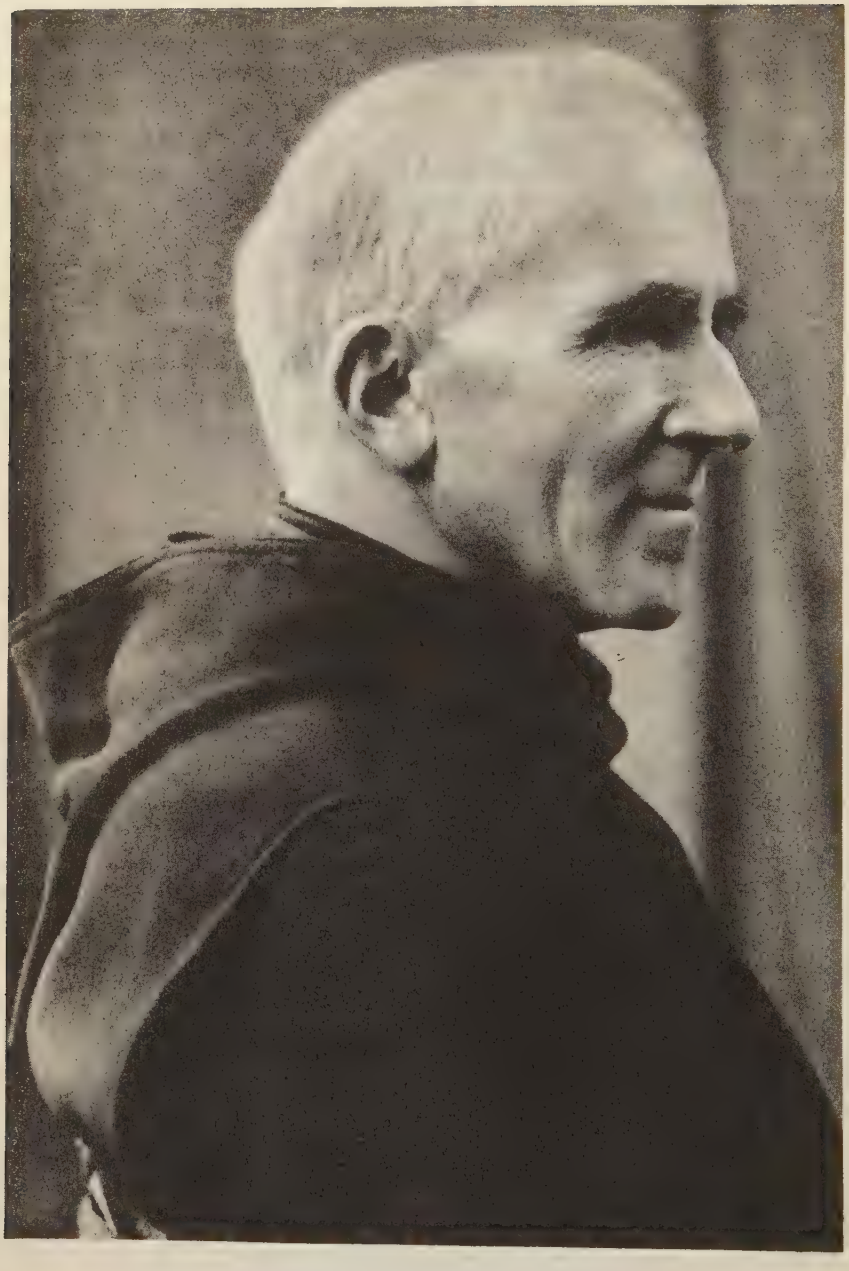
5. All the elements of this incise have already been explained above; it begins with its apex and finishes in a long apodosis, 31-32-33-34-35-36-37.



6. After the half bar a light beginning, arsic, on the tristropha, ictus 38, followed by two theses, ictus 39, subdivision, and 40, descending neume. The melodic rise *re-sol* on the accent of the word will require an arsis (ictus 41) followed by a settling, very unstable, thetic ictus 42. The melodic line, pausing on *sol,* begins again on *sol,* but with a rise on the accent of *nomini* (ictus 43, arsic). It turns back down (ictus 44, thetic) rises on the bivirga (ictus 45, arsic) where it settles itself, preparing, in spite of the thesis of the low torculus (ictus 46, thetic) its enthusiastic attack of the last apex (ictus 47-48-49, arsic). The Communion concludes with four theses (50-51-52-53) on the invocation of the Lord.







Dom J. Hebert Desrocquettes, O.S.B.

DOM DESROCQUETTES, O.S.B.

World-wide authority of the Solesmes Community and Gregorian Chant, will be presented at the

GREGORIAN INSTITUTE OF AMERICA
NATIONAL SUMMER SESSION

ST. JOHN'S ABBEY

Collegeville, Minnesota

JULY 1 - 28

As a feature of the Marian Year, Dom Desrocquettes will offer special Master Classes in the Rhythm, Conducting and Modality. Plans for the future definitely preclude the return of Dom Desrocquettes to America for many years. The unique opportunity to study under this world-famous teacher is therefore of special importance and significance.

Registrations accepted for courses in:

- Gregorian Chant
- Chant Accompaniment
- Choral Technique
- Polyphony
- Choral Conducting
- Liturgical Organ Playing and Improvisation
- Modal Counterpoint
- Harmony
- Solfege
- Liturgy
- Liturgical Singing
- Private Lessons

For further information and a catalogue of courses, write:

GREGORIAN INSTITUTE OF AMERICA

2132 Jefferson Avenue Toledo 2, Ohio

From the Gregorian Institute Catalog . . .

LONG-PLAYING RECORDINGS OF SACRED MUSIC

SOLESMES ABBEY CHOIR

Re-release of the RCA Victor standard 78 rpm set on two 12" long-playing records in library box.....$11.44

Brand new set of five London Records high-fidelity FFRR 12" discs, four hours of chant. In library box.....$29.75

PIUS X SCHOOL CHOIR

Recordings of the more important parts of the Kyriale and the entire Requiem Mass. 10" records.

PX-1, The Requiem Mass.....$ 4.75
PX-2, Masses VIII, IX, Credo I, III.....$ 4.75
PX-3, Masses IV, XI, Ambrosian Gloria, Credo IV.....$ 4.75
PX-4, Masses V, XII, XVII, XVIII.....$ 4.75

ROGER WAGNER CHORALE

Recorded performances of superb precision and musician-ship. One of the foremost professional choruses in the world. Recorded by Layos Records of Hollywood.

Gregorian Chants, one 10" record.....$ 4.00
Familiar Catholic Hymns, one 10" record.....$ 4.00
Christmas Songs, one 10" record.....$ 4.00

MOUNT ANGEL ABBEY SEMINARY CHOIR

Thirteen selected chants in a superb reproduction of extraordinary tonal beauty. One 12" record.

MA-LP-1$ 5.95

ST. MARY'S SEMINARY CHOIR (Baltimore)

Recordings by a group famous for its Catholic Hour programs. 10" records by the Gregorian Institute.

CH-1, Catholic Hymns$ 4.75
XC-LP, Christmas Carols$ 4.75

IMMACULATE CONCEPTION SEMINARY CHOIR (Darlington, N.J.)

Unusual recording of the Great Holy Saturday "Exultet" and four polyphonic selections from the "Golden Age."

DS-1$ 4.75

GREGORIAN INSTITUTE SUMMER SESSION CHOIR

Recordings demonstrating the quality and progress obtained by proper teaching in a relatively short time. A collection of great polyphonic music on one 10" disc.

PM-LP-1$ 4.75

STANBROOK ABBEY SCHOLA

A large selection of the chants from CHANTS OF THE CHURCH in performance by this famous choir of English Benedictine nuns. Leaders in the chant restoration, their style is highly expressive and individual. Excellent teaching materials on two 10" records. AVAILABLE IN FEBRUARY 1954.

SA-1, Incidental chants$ 4.75
SA-2, Incidental chants and propers.....$ 4.75

Send for the complete Record Catalog of the Gregorian Institute of America